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BULLETIN OF THE CENTER FOR CHILDREN'S BOOKS

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EXPLANATION OF CODE SYMBOLS USED WITH ANNOTATIONS

- * Asterisks denote books of special distinction.
- R Recommended.
- Ad Additional book of acceptable quality for collections needing more material in the area.
- M Marginal book that is so slight in content or has so many weaknesses in style or format that it should be given careful consideration before purchase.
- NR Not recommended.
- SpC Subject matter or treatment will tend to limit the book to specialized collections.
- SpR A book that will have appeal for the unusual reader only. Recommended for the special few who will read it.

Except for pre-school years, reading range is given for grade rather than for age of child.

* * *

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Bulletin of the Center for Children's Books

THE UNIVERSITY OF CHICAGO • GRADUATE LIBRARY SCHOOL

Volume 34

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Number 2

New Titles for Children and Young People

Aiken, Joan. *A Touch of Chill; Tales for Sleepless Nights*. Delacorte, 1980. 79-3331. ISBN 0-440-00007-6. 183p. \$7.95.

R
8- Some of the fifteen horror tales in this collection were previously published in other collections in Great Britain; as always, Aiken's writing deftly combines the comic and the macabre. The first tales, "The Cat Flap and the Apple Pie," is typical in that it has a caustic approach to human relationships and a touch of magic that solves the problem, a merging of realism and fantasy that is smooth and effective. Some of the protagonists are children, the small Amanda who has learned Latin from the Gauls she claims are living in her hair, or Tessie and her morbid fear of being upstairs anywhere, but for the lovers of suspense or of the occult the fact that most of the stories are about adults will matter little.

Ames, Mildred. *Nicky and the Joyous Noise*. Scribner, 1980. 80-384. ISBN 0-684-16524-4. 130p. \$8.95.

Ad
5-6 Knowing his grandmother doesn't really want to be saddled with him, eleven-year-old Nicky (an illegitimate child whose mother periodically deserts him) finds solace in the towers a neighbor, Eduardo Estrada, has built of scrap. Velveteen, a girl Nicky's age, also enjoys Estrada's creations and his friendship. When the structures are condemned by the municipal authorities, Nicky calls a magazine writer who comes for a look and is impressed, organizes a committee, and gets publicity; at the last moment, the towers are proved safe by stress tests and the planned demolition is called off. The concept of the towers is based on the real ones in Watts; this competes—rather than merges—with the narrative about Nicky, whose relationship with his grandmother changes to the point where, when his mother telephones and invites him to join her and her latest "rich daddy" in Hawaii, Nicky wants to stay in the place that has become his home. Despite the imbalance, the story is an appealing one, and written with insight into the insecurity and the need for affection felt by a child who has neither roots nor stability; Ames makes the change in Nicky's relationship with his grandmother and the friendship between elderly Mr. Estrada and the two children warm and believable.

Baker, Betty. *The Great Desert Race*. Macmillan, 1980. 80-16483. ISBN 0-02-708200-8. 144p. \$8.95.

R
6-8 A lively story, set in 1908, is based on a real race that was run annually for several years between Los Angeles and Phoenix. Baker's addition of two sixteen-year-old girls as the driving team for a steam-powered automobile is fiction, and delightful fiction, as Trudy and Alberta compromise between the expected ladylike behavior of the period and their natural determination and ebullience. There's a stout vein of humor, clear characterization, good period and technical details, and a brisk narrative flow.

Baker, Betty. *Santa Rat*; illus. by Tom Huffman. Greenwillow, 1980. Trade ed. ISBN 0-688-80262-1; Library ed. ISBN 0-688-84262-3. 64p. Trade ed. \$7.95; Library ed. \$7.63.

R
2-4 An unusual and appealing animal fantasy about a group of animals living near a campground. Two have had experience with people: Tortoise, who had participated in shipboard races (and was always trying to get the others interested in his travel folders) and Gerbil, who was lost and who longed for a comfortable cage and for people who fed him and told him he was cute. When a small, decorated Christmas tree blows into sight, Tortoise and Gerbil are able to explain to the others about Santa Claus and gift-giving. Plans go awry when an old woodrat disturbs the tree and its decorations, but it all works out nicely, and all the animals get what they want, or reasonable facsimiles thereof. The story is amusing, but it's as much because of Baker's style as her plot: the animals behave like their kind, but their dialogue is witty; the exposition has vitality, and Baker establishes character deftly through both dialogue and exposition.

Barrett, John M. *Daniel Discovers Daniel*; illus. by Joe Servello. Human Sciences Press, 1980. 79-17897. ISBN 0-87705-423-7. 30p. \$7.95.

Ad
3-4 Nine-year-old Daniel feels rejected by his father, who ignores him but gives a great deal of attention to his younger brother. When Daniel asks his mother about it, she explains that Dad loves both of them, it's just that Dad and Peter share a love for sports, which bore Daniel. A sympathetic teacher, hearing about Daniel's problem, suggests that Dad might help coach Daniel for his part in a school play; this meets with a warm response from Dad, and Daniel is happy. Superimposed on the line illustrations, heavy with cross-hatching, are Daniel's imaginative musings in red; the writing style is adequate, and the insight and compassion of the author are communicated, but the plot is a bit too neatly devised, with the one thing that will get Dad's attention falling conveniently into Daniel's lap.

Barton, Peter. *Staying Power; Performing Artists Talk About Their Lives*. Dial, 1980. 79-3582. ISBN 0-8037-8184-9. 210p. illus. with photographs. \$9.95.

Ad
7- Prefaced by brief comments about his reactions to each person, the text of Barton's book consists of twelve monologues by performing artists. They speak candidly, with some passion, about their art (they are singers, instrumentalists, dancers, actors, directors), their training, their goals, and their feelings about themselves as performers. The binding thread is the "staying power" of the title, the dedication to a creative life whatever the obstacles and disadvantages. Some of the artists are less articulate than others, but the book as a whole makes a strong statement; it will undoubtedly be read avidly by adolescents who are interested in careers in the performing arts.

Berson, Harold, ad. *Charles and Claudine*; adapted and illus. by Harold Berson. Macmillan, 1980. 79-23693. ISBN 0-02-709230-5. 29p. \$8.95.

R
K-3 In this retelling of a French folktale, Berson clearly relishes the reversal of the usual frog-into-prince plot, stressing the beauty and charm of Claudine, who has been a frog since infancy because of an angry witch who had been rejected as godmother. Charles so loves the golden eyes and exquisite green-spotted brown skin of Claudine that he takes her home to live in luxury; when he learns that he must marry in order to inherit his father's land, Charles asks the witch to turn him into a frog, too. And part of living happily ever after includes having the witch as godmother to every handsome little frog Charles and Claudine have. Berson's elegant line and light, almost feathery touch have a solid base of good draughtsmanship and visual integration of illustration and print.

Bible, ad. *Esther*; told and illus. by Lisl Weil. Atheneum, 1980. 79-22543. ISBN 0-689-30761-6. 43p. \$8.95.

R
K-2 Weil's vigorous, scrawly drawings in blue, black, and white illustrate a simplified adaptation of the story of the Hebrew queen of Persia who discovered a plot to kill her people and saved them by interceding with the king and having the perpetrator of the plan hanged. Thus the commemorative feast of Purim. The book should be useful for religious education programs, but is dramatic and fast-paced enough to interest most young children just as a story.

Blake, Quentin. *Mister Magnolia*; written and illus. by Quentin Blake. Jonathan Cape, 1980. ISBN 0-224-01612-1. 30p. \$8.95.

R
2-5
yrs. Ebullient and vigorous, Blake's ink and watercolor pictures are in bright pastel colors set off by ample white space; his story is nonsensical, blithe, told in rhyme and—until the end—using innumerable words that rhyme with “boot.” It begins “Mr. Magnolia has only one boot/ He has an old trumpet that goes rooty-toot/ And two lovely sisters who play on the flute/ But Mr. Magnolia has only one boot/ In his pond live a frog and a toad and a newt . . .” and so on. At the end, he feverishly unwraps a many-layered package: a boot! It doesn't match the one he has, but it gives him great joy. A merry, appealing book.

Bourdon, David. *Calder; Mobilist/Ringmaster/Innovator*. Macmillan, 1980. 72-92447. ISBN 0-02-711780-4. 149p. illus. with photographs. \$12.95.

R
8- Profusely illustrated with photographs of Calder's work (and some examples of the work of other artists, including Calder's father and grandfather, both sculptors) and carefully researched, this detailed biography stresses the stages and accomplishments of the artist's career but is adequately balanced by material about Calder's personal life. Although informally written, the text often has a static quality, and it fails to give a sense of the personalities (particularly Calder's) that it describes, but it is smoothly enough put together, and it does show the wide range of Calder's work as well as the influences that affected it. A chronology, a divided bibliography, and an index are appended.

Caines, Jeanette Franklin. *Window Wishing*; illus. by Kevin Brooks. Harper, 1980. 79-2698. Trade ed. ISBN 0-06-020933-X; Library ed. ISBN 0-06-020934-8. 20p. Trade ed. \$7.95; Library ed. \$7.89.

R
4-6
yrs. There's no narrative here, but the simply written text and the soft pencil drawings capture the affection and pleasure of two children who spend their vacations with a grandmother. The older of the two describes the things that she and her younger brother do when they visit Grandma, who likes to fish and can make kites but doesn't like to cook. Each of the three has his or her own day for wishing (window wishing is window shopping) and, the story concludes, “Next week is a special week. Bootsie gets to wish every day—it's his birthday.” Mild, pleasant, a nice family story. The pictures show two attractive black children and their lively Grandma—no age stereotype here.

Calhoun, Mary Huiskamp. *Katie John and Heathcliff*. Harper, 1980. 80-7770. Trade ed. ISBN 0-06-020931-3; Library ed. ISBN 0-06-020932-1. 154p. Trade ed. \$8.95; Library ed. \$8.79.

Ad
4-6 In a fourth book about Katie John, she's in seventh grade and, as the founder of the Boy-Haters' Club, is shocked to find she's now finding boys very attractive. In fact, after reading *Wuthering Heights*, she's seeing Heathcliff in several of the boys

she meets in junior high—but it doesn't change her relationship with her old buddy Edwin. The story is filled with small, if not close, encounters; few readers will be surprised that when Katie John gives a Hallowe'en party it turns out to be steady old Edwin who's the most satisfactory male friend Katie John has. This has little drama and lacks a strong story line, but it's written in a lightly humorous style, it's believable and pleasant, and it accurately depicts the concerns and behavior of younger adolescents.

Carlson, Natalie Savage. *King of the Cats and Other Tales*; illus. by David Frampton. Doubleday, 1980. 79-7861. Trade ed. ISBN 0-385-15427-5; Library ed. ISBN 0-385-15428-3. 72p. Trade ed. \$7.95; Library ed. \$8.90.

R
3-5 Carlson uses the legendary creatures of Brittany in eight stories told to a small girl by her godmother (incorrectly designated as Yvette's grandmother on the jacket copy) and each tale begins, "In another time when strange things happened. . . ." Each tale closes with a framing device, as the godmother, Mam Marig, points out the crux or moral of the tale to Yvette. The illustrations are woodcuts, harsh and vigorous. There are the little people, the korrigans, demons and ghosts and giants, a sea siren and a magical horse that race through the night, the cobwebby Houper and the cat of the title story. All of the tales have to do with simple folk and their encounters with magical beings; there are no "why" stories, no courtly romances, no creation tales. The writing style is smooth and colloquial, and the book can serve as a source for storytellers as well as for independent reading. No sources or notes are provided.

Chapman, Jean. *Moon-Eyes*; illus. by Astra Lacis. McGraw-Hill, 1980. 79-22088. ISBN 0-07-010648-7. 43p. \$6.95.

Ad
2-4 First published in Australia, an oversize book is lavishly illustrated with pictures in black and white and color; a Christmas story set in Rome, this describes the adventures of a scrawny, half-feral cat, Moon-Eyes. Trapped on a ledge, the little cat is tense when a child pets him, but his fear fades away and he begins to purr with joy as he is stroked. He follows the child when she leaves, is treated harshly when he gets into a restaurant and then into a Christmas manger scene. Finally he comes into a church and there sleeps in the warm straw of the Christmas crib. A worshipper is horrified, but the kindly priest says that it isn't an insult to the Holy Family, it is just another animal in Christ's manger. And so Moon-Eyes becomes the church cat, loved and content. The pictures are nicely composed and softly colored; the story is uneven in pace and verges on sentimentality, but it's adequately told.

Coatsworth, Emerson, comp. *The Adventure of Nanabush: Ojibway Indian Stories*; compiled by Emerson Coatsworth and David Coatsworth; illus. by Francis Kagige; told by Sam Snake et al. Atheneum, 1980. 79-89499. ISBN 0-689-50162-5. 85p. \$10.95.

Ad
4-6 A collection of sixteen stories told by five elders of Rama Ojibway tribe of Canada; each story describes a feat of Nanabush (more often seen as "Nanabozho" in folk tale collections) and the book is illustrated by bold, clean, primitive paintings in bright colors. Recording and compiling the tellings was begun by the elder Coatsworth in the 1930's and continued by his son. There is no indication of which of the Ojibway storytellers (Sam Snake, Chief Elijah Yellowhead, Alder York, David Simcoe, and Annie King) told which tale; the styles are very much alike, whether the tales are creation stories, or "pourquoi" stories; they have the appeal of Nanabush's magic but are intermittently heavy in style, losing the cadence of the oral tradition.

Cohen, Barbara. *Unicorns in the Rain*. Atheneum, 1980. 79-22082. ISBN 0-689-30735-7. 164p. \$8.95.

R
7-9 This intriguing variant on the story of the flood and Noah's Ark is set in a future time when our society is so dangerous that almost all citizens wear helmets, carry guns; all use drugs. Nikki, a college sophomore, is on her reluctant way to see a grandmother she hardly knows; a young man invites her to join his family's holiday celebration, since Grandmother is just as apathetic about the visit. When she reaches Sam's home, she meets his brothers Jasper and Hamilton and their wives—and she discovers that their father has been told by God that it would rain for forty days and forty nights. The combination of the details of preparing the ark, Nikki's incredulity and indecision about joining the family (as Sam's mate; they become lovers during the course of the story) and the plot thread about the unicorns is an interesting one, although the latter doesn't quite mesh. The fact that it doesn't has increased importance because it serves as the fulcrum for Nikki's decision; the unicorns so impress her with their beauty and their obvious desire to escape that she secretly frees them and then seeks them out. The female dies; the male, anguished, is killed out of pity. From this comes the theme of the book; "This time, a unicorn; next time, who knows what? The important thing is that we know He is with us. In the new world, we must try not to forget that," Sam says. "That's up to him, isn't it," Nikki asks. "Partly," Sam answers, "And partly up to us." This has more depth of characterization than does most fantasy, it makes some acid comment on our society, and it's written in serious (but not heavy) and competent (but not outstanding) style.

Cole, Sheila R. *Working Kids on Working*. Lothrop, 1980. 80-14043. Trade ed. ISBN 0-688-41959-3; Library ed. ISBN 0-688-51959-8. 224p. Trade ed. \$7.95; Library ed. \$7.63.

Ad
6-9 In 1979 more than two million young people of fourteen and fifteen were working, according to the U.S. Bureau of Labor Statistics. Thousands more had jobs that were not on record; thousands of younger children also worked. Cole interviewed a wide variety of young workers, some as young as nine; she cites many of their remarks as she describes what they do, why they do it, how they like or dislike their jobs, and so on. The book is interesting in that it testifies to the extent and variety of the juvenile labor market, but the treatment is necessarily brief; Cole concludes with a section entitled "Answers to Some Important Questions About the Law Today." Not of major importance, but useful.

Cookson, Catherine. *Go Tell It to Mrs. Golightly*. Lothrop, 1980. 80-10318. Trade ed. ISBN 0-688-41965-8; Library ed. ISBN 0-688-51965-2. 192p. Trade ed. \$7.95; Library ed. \$7.63.

Ad
4-6 Joseph Dodd, elderly and taciturn, had disowned his alcoholic son years ago; he had lost track of his wife and daughter. Now he has agreed, after a telephone call from a welfare worker, to take the grandchild, nine-year-old Bella, for the month of Easter holidays. The old man is stunned when he meets Bella and finds that she is blind; this does not soften his harsh behavior. He makes arrangements for a neighbor's son (John is fourteen) to take Bella for walks; both he and John are irritated by Bella's incessant quoting of a Mrs. Golightly, whom they assume to be a mythical character like Bella's imaginary dog. The climax of the story is a dangerous one, for the two children are caught prowling by some kidnappers who have captured a wealthy man, and they are put into a secret cellar in a vacant house. Here Bella proves her staunchness and ingenuity in planning their escape and eventual rescue. It will probably come as no surprise to most readers that Granda, in this English story, realizes how much he loves Bella; it may also be no surprise to learn that mysterious "Mrs. Campbell" who has come to live nearby is Bella's mother, recovered from a long bout of emotional illness. And, in a tearjerker ending, Bella

chooses to stay with her old Granda rather than her mother since her mother is to be remarried but Granda has nobody. Also in the too-pat ending, Mrs. Golightly appears. Bella's handicap and her adventure should make the story appealing to readers, but the book is weakened both by the ending and the almost-stock characterization of most of the people in the story, including Bella.

Cuyler, Margery. *The All-Around Pumpkin Book*; illus. by Corbett Jones. Holt, 1980. Hardcover ed. 79-4820; Paper ed. 79-3532. Hardcover ed. ISBN 0-03-047101-X; Paper ed. ISBN 0-03-056818-8. 95p. Hardcover ed. \$8.95; Paper ed. \$3.95.

Ad 4-6 A bit of this and that: where pumpkins came from, instructions for planting and growing them, advice on carving pumpkins, recipes and projects, some frail jokes, suggestions for games, etc. The facts about growing pumpkins and the recipes are useful, although available elsewhere for the most part; the remainder seems window-dressing. The instructions for recipes and projects are clear; the illustrations are adequate; an index is appended.

Dean, Karen Strickler. *Maggie Adams, Dancer*. Avon/Camelot, 1980. 79-55576. ISBN 0-380-75366-9. 171p. Paper ed. \$1.75.

M 6-8 An original paperback publication, this is told by the protagonist, Maggie, and it covers a year in her life (she has a fifteenth birthday) during which she has some disappointments and some successes as a ballet student. There is no strong plot line but several threads: a classmate starves herself into an acute case of anorexia nervosa, Maggie has trouble keeping a boyfriend because she puts her dancing first, she wins a critical teacher and her disapproving father to give approbation of her dancing—and the story ends with Maggie receiving a full scholarship to the “City Ballet School.” Dance fans will probably enjoy all the terminology, and the scenes of rehearsal and performance, but the characterization is weak, with a few stereotypes like the ambitious stage mother or the haughty star, and the writing style is no more than adequate.

De Paola, Thomas Anthony. *The Knight and the Dragon*; written and illus. by Tomie de Paola. Putnam, 1980. 79-18131. Hardcover ed. ISBN 0-399-20707-4; Paper ed. ISBN 0-399-20708-2. 27p. Hardcover ed. \$8.95; Paper ed. \$3.95.

R K-3 A knight who's never fought a dragon reads a how-to book and makes his own armor and weapons; a dragon who's never fought a knight reads a how-to book and practices looking fierce and swishing his lethal tail. They meet once and rush right past each other; on the second charge the dragon lands in a pond and the knight in a tree. The castle librarian, going by in her bookmobile (a horse-drawn cart) gives them books: *The Outdoor Cook Book* and *How to Build a Bar-B-Q*, and a partnership is born, the K & D Bar-B-Q Stand. The ineptness of the two protagonists should amuse small children, the suggested power of the book should amuse their elders, and the amicably silly tale should appeal to both; the pictures are typical of de Paola's work, and if they are much like the pictures in other books they are still deft and agreeable.

De Paola, Thomas Anthony. *The Legend of Old Befana; An Italian Christmas Story*; adapted and illus. by Tomie de Paola. Harcourt, 1980. 80-12293. Hardcover ed. ISBN 0-15-243186-5; Paper ed. ISBN 0-15-243187-3. Hardcover ed. \$8.95; Paper ed. \$3.95.

R K-3 The indefatigable de Paola retells one of the Italian legends about the old woman who distributes gifts to children each Twelfth Night. The story here has a slow start, dwelling on Befana's obduracy and her solitary life; seeing the wondrous light, she

finally decides to follow the star—but not until she has baked gifts for the Child King and swept her house and her walk. Trying to reach Bethlehem, old Befana runs so fast that—still clinging to her broom—she is airborne, but she never reaches her destination. That, the legend explains, is why she still runs across the sky each Twelfth Night, distributing good things from her basket to sleeping children. Each page carries a frieze of triangles at its foot, and the pictures are the familiar de Paola combination of stylized ornamentation, stocky figures, and pastel palette.

Drescher, Joan. *Your Family My Family*; written and illus. by Joan Drescher. Walker, 1980. 79-9602. Trade ed. ISBN 0-8027-6382-0; Library ed. ISBN 0-8027-6383-9. 32p. Trade ed. \$7.95; Library ed. \$8.85.

Ad K-2 Ink and wash drawings illustrate a book that describes the different kind of families, making it clear that a family can be a single parent and child, natural or adoptive parents, foster parents or grandparents, or any other pair or group that lives together, shares tasks and loves each other. Almost any child can recognize a familiar pattern here or meet new ones; the focus in the brief and simple text is on the love and sharing, even on the fact that one can be angry at other family members and still love them. There are some other books for young children on this subject; this isn't unusual, but it's pleasantly concise in treatment and broad in conception.

Gaeddert, LouAnn. *A New England Love Story*. Dial, 1980. 80-16329. ISBN 0-8037-6153-8. 160p. \$8.95.

R 7-10 Drawing extensively on the Berg Collection of the New York Public Library, Gaeddert uses the letters and journals of the Hawthornes to enliven and balance her account of their courtship and marriage. Both Nathaniel and Sophia had a sense of humor, which tempers the flowery transports of their writing—while working at Brooke Farm, for example, Nathaniel wrote of the “transcendental heifer” belonging to Margaret Fuller. Well-researched and smoothly written, this has no note of adulation; the author refers to Nathaniel's academic record as being “mediocre to the end of his college career.” The backgrounds of both the Hawthorne and Peabody families are interesting, as are the friends of the couple, so that this is as rich in the depiction of intellectual New England circles as it is in the love story of the invalid Sophia (whose mother tried hard to keep her from marrying) and her adoring Nathaniel.

Giovanni, Nikki. *Vacation Time; Poems for Children*. Morrow, 1980. 79-91643. ISBN 0-688-03657-0. 59p. \$4.95.

Ad 2-4 Many of the selections included here are available in anthologies; all of them are brief and many are humorous, some are lyric, some narrative. The number of poems that have vision or depth is minimal, most of them being slight or even superficial if merry. The subjects are appropriately chosen, but there's an occasional contrivance to achieve scansion (“ . . . In her rocker she does stay/ Neat and prim throughout the day . . .”) or an occasional rhyme that seems forced (“flowers for houses/ Remain inert/ But when the bees pass/ They flutter and flirt/ The bees come down/ To steal a kiss/ Then off they fly/ To some other miss.”)

Gleasner, Diana C. *Breakthrough: Women in Writing*. Walker, 1980. 79-6609. ISBN 0-8027-6384-7. 159p. illus. with photographs. \$9.95.

Ad 8-10 The five women whose lives, experiences, and reactions as female writers are examined are Judy Blume, Erica Jong, Erma Bombeck, Jessamyn West, and Phyllis Whitney. Prefaced by an introduction that discusses the roles of women authors in

history, and based on interviews, the five accounts show a modest range of problems that the authors had as women in a craft dominated by men. There are errors sprinkled through the text (a reference to George Sand as Lucille Dupin rather than Amantine Lucile Aurore Dupin; a reference to Holt, Rhinehart and Winston) and some careless comments ("She infected the entire hall with measles that night" said of Bombeck's attendance at a public lecture) but the material about five such popular authors should interest readers, especially those who are supporters of the feminist cause. Certainly the book gives intimate views of their problems and personalities, and—despite the errata—it is adequately written. A list of sources and a chronological, selective list of British and American women writers are appended.

Greenfield, Eloise. *Grandmama's Joy*; illus. by Carole Byard. Collins, 1980. 79-11403. Trade ed. ISBN 0-529-05536-8; Library ed. ISBN 0-529-05537-6. 27p. Trade ed. \$8.95; Library ed. \$8.91.

Ad 3-4 Hazy charcoal drawings, deftly composed but a bit repetitive, illustrate a brief story nicely told but not quite substantial enough to hold most primary grades readers. Rhondy tries to cheer her grandmother on a day when Grandmama seems depressed and preoccupied. Finally she reminds her of the accident that killed her parents, and how Grandmama looked at her in the hospital and thought ". . . that's Grandmama's joy. Long as I got my joy, I'll be all right." Rhondy asks if she is still Grandmama's joy; Grandmama is upset because poverty is forcing them to move, but for the first time she smiles. Rhondy is still her joy, and will be wherever they live. A gentle story is tenderly told, but it has a static, fragmentary quality.

Gwynne, Fred. *The Sixteen Hand Horse*; written and illus. by Fred Gwynne. Windmill/Simon and Schuster, 1980. 79-13284. ISBN 0-671-96100-4. 44p. \$8.95.

M 2-4 Oversize pages and large-scale, cartoonish paintings are used to illustrate plays on words, so that while this looks like a picture book, it will be comprehensible to very few children of picture book age. Some of the word-play in the double page spreads is more childlike than other parts: "Daddy says Uncle Arthur runs a plant . . ." is illustrated by an elderly jogger with a root-footed philodendron on a leash, while "Mommy asked the grocer to see his fish row" (a huge fish rowing a boat) or "Daddy says he once knew a soldier who was a wall" may be less clear. Simple words, but not always simple concepts here, with the humor as the chief attraction.

Haley, Gail E. *The Green Man*; written and illus. by Gail E. Haley. Scribner, 1980. 79-20490. ISBN 0-684-16338-1. 29p. \$9.95.

R 3-5 A traditional figure in old world legendry, the Green Man was revered for his magical abilities, his courage, but above all for his tender care of the forest and all growing things. Haley has given a nice twist to the legend, suggesting that there were a succession of Green Men; in her version an arrogant youth is lost in the forest and his clothes stolen while he's having a swim. He shelters in a cave, ashamed to be seen naked when he hears the horns of the men sent out to find him. Staying in the forest, he learns (in Crusoe style) to plant and reap, to care for wild creatures; he becomes kindly and generous, even leaving behind some of the food left out for the Green Man by nearby villagers, a custom at which he once scoffed. One day he spies a man swimming; he takes the man's clothes and horse, leaving the stranger in the same plight he'd been in, and goes home. Presumably the stranger will become the next Green Man. There seems to be one inconsistency in the story: why, if the hero could walk to the village, did he not borrow a horse to ride home? Still, it's a pleasant, vernal story and it's illustrated with handsome pictures, in strong but not harsh colors, that have interesting details of medieval clothing and architecture.

Hanff, Helene. *Underfoot in Show Business*; rev. ed. Little, 1980. 80-14788. ISBN 0-316-343196. 174p. \$9.95.

R 7- A revision of the adult book published in 1962, this is a wry and witty description of the author's efforts to break into the theater as a playwright; she also describes the ploys and problems of a friend who wanted to become an actress. The fact that this all happened in the waning years of the 1930's depression meant that both young women had to use their ingenuity (and a bit of duplicity) to find any kind of work at all. The breezy style, the quips, the lure of backstage information, the occasional encounter with famous names in theater, and Hanff's high sense of story all combine to make this an engaging personal document as well as a vignette of the Broadway-summer stock-television scene.

Haskins, James S. *I'm Gonna Make You Love Me; The Story of Diana Ross*. Dial, 1980. 79-3586. ISBN 0-8037-4213-4. illus. with photographs. 160p. \$8.95.

R 7-10 Haskins, with his usual competence and thoroughness as a biographer writes the Cinderella story of Diana Ross with restrained admiration and sympathy. As much as a life story, this is a book about the music business and especially about Motown and the recording industry; Haskins is candid about its drawbacks and pitfalls, just as he is candid about Ross. In a smooth-running style, he gives a detailed account of a high school quartet that becomes a famous trio, the Supremes, of the decision to leave the group and make a career as an individual performer, and of the ups and downs of that career and of Ross' personal life. Haskins writes with understanding of the star's much-criticized marriage to a white man and also of the criticism of her limited role as an activist; he writes of her drive and ambition with candor.

Hassler, Jon. *Jemmy*. Atheneum, 1980. 79-23091. ISBN 0-689-50130-7. 180p. \$7.95.

R 7-9 Jemmy's mother, a Chippewa, is dead; her father, white, is a lazy alcoholic who decides that Jemmy should quit school so that she can take care of her younger siblings. A grave, quiet girl of seventeen, Jemmy accepts this stoically. It isn't until Jemmy gets to know the Chapmans (an artist and his wife) and they encourage her artistic ability that she begins to see that she may be able to escape her dull life. This isn't the typical story of Indian-white conflict, since Jemmy accepts her lot tranquilly, but it is strong in that tranquility: Jemmy is like a rock, a person with innate strength and dignity; the story also gives a convincing picture of a rural Minnesota community.

Holbrook, Sabra. *Growing Up in France*; illus. with photographs by Nancee Fennessey and Thomas Wile. Atheneum, 1980. 79-22101. ISBN 0-689-30745-4. 106p. \$8.95.

R 5-7 Holbrook presents a range of life styles and regions in this description of the living patterns of contemporary French children and young people, and much of the material is based on her discussions with them. The book gives broad coverage of many aspects of French life: education, religion, foods, holidays, political background, urban and rural patterns, hobbies, sports, and relationships with friends and parents. The arrangement is partly by accounts of individual children (a ten-year-old girl in Provence, adolescent Christine in Corsica, the seven children of an Algerian family in Paris) and partly by such topics as the educational system. The text has variety, the writing style is direct, the information interesting; a bibliography and an index are included, as are many photographs of individuals and groups.

Hope, Laura Lee. *The Bobbsey Twins; The Blue Poodle Mystery*; illus. by Gloria Singer. Wanderer/Simon and Schuster, 1980. 79-24909. ISBN 0-671-9555-3. 127p. \$1.95.

In this revival, the two sets of Bobbsey twins (Nan and Bert are twelve, Flossie

NR
3-4 and Freddie are six) become involved in a hunt for their friend Jackie's poodle, which has disappeared during a ballet performance after getting into some blue paint and disrupting the performance. The poodle, Eclair, is retrieved after a long series of episodes in which the Bobbsey children display their courage and ingenuity, episodes that are improbable and that depend heavily on coincidence and contrivance. Like other books in this elderly series, this has a great deal of action, cliffhanger endings to most chapters, and little or no characterization. Jackie, niece of the Bobbseys' black housekeeper, is—sign of the times—given a major role in the ballet production, but otherwise this is in the usual Stratemeyer formula, even to the fact that the children, in their hunt for the poodle, crack an animal theft ring.

James, Elizabeth. *How to Write a Term Paper*; by Elizabeth James and Carol Barkin. Lothrop, 1980. 80-13734. Paper ed. ISBN 0-688-45025-3; Library ed. ISBN 0-688-51951-2. 96p. Paper ed. \$3.95; Library ed. \$6.67.

R
7-10 In an excellent how-to book, James and Barkin strike a nice balance between a serious approach and a light style; they eschew both didactic tone and the cheery flippancy so often used to demonstrate authors' familiarity with adolescent speech patterns. The material is logically organized and clearly explained—not just what to do but why—with ample use of illustrative examples, good and bad, to further clarify the points the authors are making about choosing a topic or a title, making an outline, keeping and using notes, doing research, and writing.

Jeschke, Susan. *Tamar and the Tiger*; written and illus. by Susan Jeschke. Holt, 1980. 79-22591. ISBN 0-03-052176-9. 36p. \$8.95.

Ad
3-4 Jeschke's pencil drawings have vigor and humor, depicting the Tasmanian wild life in a mildly amusing but not very convincing fantasy. Tamar goes to Tasmania with her father, who is determined to prove that the Tasmanian tiger is not extinct, and to find and protect one of the species. In the wilderness, he leaves Tamar each morning and goes off hunting (to no avail) until sundown; since Tamar is still at the stuffed toy stage, this is hardly likely. On the other hand, it's hardly likely that she'll meet a talking Tasmanian tiger who has the power to change any creature that is willing into another Tasmanian tiger, for "If I succeed, then I won't be the only Tasmanian tiger." Tamar's father is finally convinced that his child's stories about her tiger are true; he agrees to let Tamar stay (after metamorphosis) for a year. For breeding purposes? At any rate, Jeschke begs the question. At the end of a year, Papa returns, and Tamar changes back to a little girl and runs into his arms. Finis. Not badly told, but not convincingly told, even as a fantasy.

Jupo, Frank. *The Thanksgiving Book*; written and illus. by Frank Jupo. Dodd, 1980. 79-12201. ISBN 0-396-07703-X. 28p. \$6.95.

M
2-4 Brisk, angular, small-scale drawings illustrate a text that skims over many of the observances, in other parts of the world, of harvest festivals; it concludes with several pages devoted to the way the Thanksgiving feast originated in colonial times and the way it is celebrated today. This may serve to introduce to young readers the concept that harvest festivals are widely prevalent and take many forms, but it treats the subject superficially, and the page layout is at times confusing; for example, a double-page spread has four bold-face headings: on the verso page they are "Giving Thanks in Ancient Egypt," "Giving Thanks in Ancient Greece," and "Outings in the Country," while the recto page has similar headings for Ancient Israel, Ancient Rome, and "Processions in the Towns," but the one sentence that refers to Greece is on the recto page, a line that seems to be under the heading for Ancient Israel.

Kellogg, Steven. *The Mystery of the Flying Orange Pumpkin*; written and illus. by Steven Kellogg. Dial, 1980. 80-11748. Trade ed. ISBN 0-8037-6115-5; Library ed. ISBN 0-8037-6116-3. 27p. Trade ed. \$5.95; Library ed. \$5.47.

Ad 3-6 yrs. Delicately detailed drawings (black, white, and pumpkin orange) illustrate a pleasant, if pat, story for Hallowe'en. Three children plant a pumpkin in the garden of a neighbor, Mr. Bramble; another neighbor, Mrs. Wilkins, helps them with their gardening. When Mr. Bramble moves and his house is sold to surly Mr. Klug, the children are disappointed because he won't even let them in the garden; they may have planted the pumpkin, but it's on his property. When Hallowe'en comes, Mrs. Wilkins dresses as a witch, says an incantation in Mr. Klug's presence, and the pumpkin (an orange balloon she's substituted for the real thing) flies away. The ending seems anticlimactic: Mrs. Wilkins brings Mr. Klug a pumpkin pie, the children bring a jack-o'-lantern for his front porch, and Mrs. Wilkins gives him a costume. Last page: Mr. Klug is wearing a devil costume.

Kessel, Joyce K. *Halloween*; illus. by Nancy L. Carlson. Carolrhoda Books, 1980. 80-15890. ISBN 0-87614-132-7. 48p. \$5.95.

Ad 2-3 Harsh and often awkward drawings in black, white, and orange illustrate a text that explains the beginnings of some of the customs and paraphernalia of Hallowe'en, gives background information about the Celtic god Samhain, and describes the way the holiday is celebrated. The book is rather fuzzily organized, with such topics as ghosts, apples, and fortune-telling included; still, the book will probably be of interest to children in the primary grades, for whom Hallowe'en is an exciting holiday.

Knudson, Rozanne. *Rinehart Lifts*. Farrar, 1980. 80-66825. ISBN 0-374-36294-7. 88p. \$8.95.

M 6-8 In a sequel to *Zanballer* and *Zanbanger*, Zan Hagen, who's good at all sports, tries desperately to get her buddy, Rinehart, to develop prowess at some sport, any sport. Nothing works until he tries lifting; Zan coaches and lectures, trains Rinehart and encourages him. He's always been teased by the other boys, so Zan sets up a situation where Rinehart can (once he's developed muscles and stamina) compete with and beat all the jocks in the class. The writing style is slapdash, breezy, and humorous in a boisterous aren't-kids-cute manner; the plot is insubstantial and the dialogue unconvincing. Readers may sympathize with the nonachiever Rinehart and his hour of triumph enough to overlook the weaknesses of the book's structure and writing style.

Laurence, Margaret. *The Christmas Birthday Story*; illus. by Helen Lucas. Knopf, 1980. 79-27159. Trade ed. ISBN 0-394-84361-4; Library ed. ISBN 0-394-94361-9. 29p. Trade ed. \$6.95; Library ed. \$6.99.

M K-3 Highly stylized drawings, combining inked line and broad color areas, illustrate a simplified retelling of the Nativity. The writing is direct and flowing, weakened by the dialogue, as when the kings enter the stable and one says, "Good evening. May we come in?" and by the occasional digression, as when the text slows, after stating that the three kings rode camels, to inform readers that camels have humps, long legs, etc. There is no element of the miraculous in this version: no angels or shepherds, no intimation that the three kings began their journey with a purpose—just, "As they were riding . . ." one saw a bright star. For some readers, this matter-of-fact version may be pleasing, while for others it may seem an unwelcome departure from the Biblical version.

Levy, Elizabeth. *Something Queer on Vacation; A Mystery*; illus. by Mordicai Gerstein. Delacorte, 1980. 78-72858. Trade ed. ISBN 0-440-08346-X; Library ed. ISBN 0-440-08347-8. 42p. Trade ed. \$6.95; Library ed. \$6.46.

R
2-4 Jill and Gwen, vacationing on Fire Island, tell Gwen's little sister to keep away from their sand castle; they've never won the Sunday sandcastle contest and are determined to make one that is elaborate and impressive. Twice their project is wrecked, and they doggedly try to find out who wears flippers that have a shark trademark on the sole. Eventually they spot the culprit; they win the big Fourth of July contest, and little sister is banished to her room during the fireworks display. The scrawly, lively drawings have vigor and humor, and the plot is adequately constructed; the writing style is casual and the setting effective. This doesn't display as much detective power as Levy's other "Something Queer . . ." books, but it will probably be just as welcome to mystery-hungry readers in the primary grades.

Lindstrom, Aletha Jane. *Sojourner Truth; Slave, Abolitionist, Fighter for Women's Rights*; illus. by Paul Frame. Messner, 1980. 79-25576. ISBN 0-671-32988-X. 124p. \$7.79.

M
5-7 Lindstrom supplies all the major facts about Sojourner Truth's life: born a slave in a Dutch-speaking community in New York, named Isabella Baumfree, freed in 1848 under a new state law, inspired by revelation to take the name of Sojourner Truth and live as a poor travelling preacher. She spoke with eloquence in the fight for women's rights, abolition of slavery, and improvement of the lot of freed or escaped slaves. The book is weakened by the large amount of fictionalization, especially in dialogue, and by the fact that the relative importance of major events is not clearly differentiated from that of minor incidents; the writing style is pedestrian, with a confusing use of black, nigger (in dialogue as well as in a chapter heading), colored, and Negro; the illustrations (pencil drawings) are adequately representational. The major value of the book lies in the facts it gives about a stirring and admirable figure of our history.

Lurie, Alison, ad. *The Heavenly Zoo; Legends and Tales of the Stars*; illus. by Monika Beisner. Farrar, 1980. 79-21263. ISBN 0-374-32910-9. 61p. \$9.95.

R
4-6 Lurie's retellings of legends about animal constellations are brief and smoothly written and nicely varied in sources if not in style. Each retelling ends with an explanation of how or why the creature is in the sky—most often as a memorial; each tale has one handsome color painting with the creature shown in the firmament, stars superimposed. A nice collection, this should be useful as an adjunct to curricular units on mythology or astronomy as well as standing on its own for individual reading or reading aloud; its one minor drawback is that some of the constellations are not as well known (the Dove, the Whale) as the others (the Crab, the Great Bear) and for those, particularly, it would be useful to have alternate names that might be more familiar.

McClung, Robert M. *Green Darner; The Story of a Dragonfly*; rev. ed.; illus. by Carol Lerner. Morrow, 1980. 79-18922. Trade ed. ISBN 0-688-22216-1; Library ed. ISBN 0-688-32216-6. 30p. Trade ed. \$6.95; Library ed. \$6.67.

R
2-4 Simply and authoritatively written, this revision of a 1956 title is improved by the format and the new illustrations; Lerner's drawings are elegant and sophisticated in black and white, yet completely realistic in their details. McClung begins with the ecological system of the pond community in which his individual Green Darner lives; he continues with an anatomical description, discusses courting and mating, moves to the birth and youth of an offspring and to some of its adventures. In the course of this account (narrative but not anthropomorphic) McClung provides ad-

ditional facts about growth stages and anatomy, and about feeding habits, predators, and locomotion.

McCrary, Lady. *Mildred and the Mummy*; written and illus. by Lady McCrary. Holiday House, 1980. 79-17902. ISBN 0-8234-0372-6. 28p. \$7.95.

NR
K-2 Mildred had often whispered secrets to the mummy that was in a case in the library, and was delighted when the mummy whispered to her one day. Mildred hid in the library until it was closed, opened the mummy's case, and took her new friend home (supported by the mummy, Mildred flew up to her bedroom window) to play. They were noisy, and Mildred's mother didn't believe the mummy was there, when she came in to scold, or that the dolls (brought to life by the mummy's presence) had been dancing. Mildred took her friend back to the library (no explanation of how they got in or whether Mildred closed the exhibit case) and went home to bed, happily cuddling the mummy's cat, which she'd borrowed. The appeals: lots of action, a midnight adventure; the weaknesses: faulty construction, unconvincing fantasy; the style of writing is on the choppy side, the illustrations vigorous but awkward and often crowded with detail.

MacGregor, Ellen. *Miss Pickerell Tackles the Energy Crisis*; by Ellen MacGregor and Dora Pantell; illus. by Charles Geer. McGraw-Hill, 1980. 79-24149. ISBN 0-07-044589-3. 173p. \$7.95.

M
3-4 Another adventure in the series of tales about the indomitable Miss Pickerell. Here she is invited to lead a parade in an English show of antique cars. She travels with her car, her cow (in a trailer), the governor of her state (who has no discernible role in the story), and her nephew Euphus. When the parade is called off because of an energy crisis, Miss Pickerell interrupts a debate in Parliament, visits 10 Downing Street, balloons to France and returns via private Hovercraft, and so on, all in the interest of proving that she has found a fuel substitute. There's plenty of action, but the potential for humor is lost by the amount of contrivance, coincidence, use of names (Mr. Piffle, Professor Humwhistel) that fit the character, and a heavy-handed use of local idiom.

MacKellar, William. *Kenny and the Highland Ghost*; illus. by W. T. Mars. Dodd, 1980. 79-6630. ISBN 0-396-07811-7. 185p. \$6.95.

M
5-7 Kenny's family has come to live and work in the Scottish castle where his father's job is based; Mr. Spencer is the new manager of a firm that makes candy and that has been purchased by a wealthy American, Homer Budlong. The ghost is Mr. MacDhu, kept from a peaceful grave by a centuries-old curse. MacKellar tosses in several chummy encounters between Kenny and the ghost, an unconvincing program of having Kenny be the official taster for new flavors of candy, a canny cook who is used as the conveyor of "ochs," several encounters with the brash and stereotypical magnate Budlong, and so on. There's some humor in the writing, although it's thickly laid on, but the plot never fuses and the characters—real or fantastic—are not believable.

Michel, Anna. *The Story of Nim: The Chimp Who Learned Language*; illus. with photographs by Susan Kuklin and Herbert S. Terrace. Knopf, 1980. 79-17501. Trade ed. ISBN 0-394-84444-0; Library ed. ISBN 0-394-94444-5. 59p. Trade ed. \$6.95; Library ed. \$6.99.

R
4-6 In an oversize book with many photographs and large, clear print, one of the staff that worked with Nim, a baby chimpanzee, describes his training. The text is preceded by an explanation of the project, teaching an infant chimpanzee to commu-

nicate by using American Sign Language, and it concludes with a list of the words Nim learned. The book is informative both as a documentary record and as an example of the scientific approach, but undoubtedly its appeal to readers will lie primarily in the engaging Nim himself and in his achievements as pictured in the text and the photographs.

Milton, Joyce. *Controversy; Science in Conflict*. Messner, 1980. 80-12923. ISBN 0-671-33003-9. 125p. \$7.29.

Ad 7-10 Milton discusses four areas of conflict: science and history, science and society, science and morality, and science and the imagination. Her writing style is clear, her organization of the material less so; while her book considers some fascinating and provocative material, it is uneven in treatment and depth. The first section, for example, "Science and History: The Human Sacrifices of the Aztecs," considers whether or not the cannibalism the Aztecs practiced had a base in dietary need or religious belief, or was completely immoral and savage; in this section there is a quite a bit of extraneous material. On the other hand, in "Science and Society: The Troubled Search for a Science of Human Nature," the treatment is much more cohesive, ranging from the storm of controversy about Darwinian theory to contemporary scientists' disagreements about eugenics, congenital inequality of races, and genetic engineering. An index is appended.

Murphy, Jill. *The Worst Witch*; written and illus. by Jill Murphy. Allison/Schocken, 1980. ISBN 0-85031-142-X. 72p. \$6.95.

Ad 3-6 Brisk and tidy line drawings illustrate a story about the least promising scholar at Miss Cackle's Academy for Witches. Harum-scarum Mildred breaks her broomstick, makes the wrong potion, turns a classmate into a pig, and is the despair of the teachers. Mildred runs away, stumbles into a coven of evil witches who are planning to take over the school, turns them into snails, and becomes the school heroine. The writing is competent if not outstanding; what gives the book character is the combination of arcane subjects and the uniforms-and-rules atmosphere of a typical English girls' school; the appeal for readers lies in the humor of that combination and in the small disasters that beset the hapless Mildred's path. First published in Great Britain, the book is being distributed in the U.S. along with a companion volume, *The Worst Witch Strikes Again*.

Neimark, Anne E. *Damien, the Leper Priest*. Morrow, 1980. 80-15141. Trade ed. ISBN 0-688-22246-3; Library ed. ISBN 0-688-32246-8. 160p. Trade ed. \$7.95; Library ed. \$7.63.

Ad 7-9 A novitiate in a Catholic missionary order, Joseph de Veuster had taken the religious name of Damien before he left his native Belgium to go to the Sandwich Islands; ordained in 1864 in Honolulu, Father Damien volunteered, nine years later, to work in the leper colony at Molokai. He stayed there the rest of his life, contracted the disease, and died having achieved great changes in the colony and having so inspired world-wide interest in improving the lot of lepers and accelerating medical knowledge and research about their condition that there has been a petition for Damien's beatification. No account of Damien's life and work could fail to be impressive and poignant; he was courageous, indefatigable, and devoted to his cause. The fact that the writing in this book has more than a tinge of adulation detracts rather than adds to Damien's stature; the book is also weakened by not-infrequent evidence of florid writing: "They found dilapidated huts . . . in which they were supposed to grovel on filthy mats . . ." or, speaking of the origins of leprosy, "It may have been spawned on the moist and marshy banks of Egypt's Nile River, or in the exotic and mysterious Orient . . ."

Nixon, Joan Lowery. *The Thanksgiving Mystery*; illus. by Jim Cummins. Whitman, 1980. 79-27346. ISBN 0-8075-7820-7. 32p. \$4.95.

M
2-3 Susan and Mike don't understand why their friend Pete, who lives in the same apartment building, is so cross and refuses to help them hunt the white "thing" that has been seen and heard on the steps of the building. They secretly watch, and they discover that the "ghost" is Pete, reluctantly going to rehearsals of a Thanksgiving play. His mother had insisted he be in a play her club was putting on; dressed as a turkey, he had gone in and out draped in a white sheet. End of a feeble mystery. The story has action, it's easy to read, and it has two riddles (awkwardly interpolated, but the kinds that appeal to lower-grades readers) but it is slight in structure and has no feeling of suspense.

Peters, Sharon. *Trick or Treat Halloween*; illus. by Susan T. Hall. Troll, 1980. Library ed. ISBN 0-89375-392-0. 28p. \$2.96.

NR
1 As intended, this is simple enough for the beginning independent reader, and that's perhaps the one asset the book has. The illustrations are mediocre in quality, the text is slight and repetitive, unalleviated by either humor or action. It states that you can be anything you want to be on Hallowe'en; it then moves to a pattern: "This is Pat. Pat is busy. She is getting ready for Halloween. Pat wants to be a clown. A clown looks like this. This is Bob. Bob is busy. He is getting ready . . ." and so on, and so on. Two concluding pages say, "Ding-dong. Trick or Treat!" and "What do you want to be on Halloween?"

Rinaldi, Ann. *Term Paper*. Walker, 1980. 80-7686. ISBN 0-8027-6395-2. 220p. \$8.95.

R
6-9 Nicki is a high school freshman who's dismayed, when her teacher is hospitalized, to find that her much-older brother Tony, also on the faculty, is taking over her English class. The story she writes is Tony's assignment: her term paper is to be an attempt to get Nicki to face her father's death, which she's refused to talk about. What emerges is not just Nicki's viewpoint of family affairs and relationships, but a tender story of the loving care and sacrifice that Tony, his wife, and another brother have made for the little sister they've raised (their mother died at Nicki's birth, their father took little responsibility) and of the way in which Nicki matures as she comes to understand the stresses on her family. The characterization and dialogue are strong, the writing style and plot development consistently structured and paced.

Roberts, Willo Davis. *The Girl with the Silver Eyes*. Atheneum, 1980. 80-12391. ISBN 0-689-30786-1. 181p. \$8.95.

Ad
4-6 Roberts, always adept at building suspense into her stories, here uses a device familiar in science fiction: the mutation of a group of children whose mothers had a special exposure (this time to a drug) during pregnancy. Katie, ten, has silver eyes and they disturb people; she also has telekinetic powers and that disturbs people who know or suspect it even more. Living with her mother after years of separation, Katie is sure her mother will take drastic action if she knows the truth—but she is so curious about whether or not there might be other silver-eyed children that she risks exposure. In the end there are four of them together, and they are offered a chance to attend a school called the Institute for Psychic Phenomena. Katie is torn, as are the others—would it be better to stay with their families and chance being outcasts at their schools, or leave their families to join a group where they'll be accepted? It seems a weak ending, rather than an open ending, that the children don't decide, since the story poses the problem of treatment of those who are different. The other weakness of the story lies in the relationship between Katie and her mother: Katie's fear seems unwarranted, as does her mother's inertia. Otherwise,

it's a story that has good style, pace, and development but has a tendency toward overdrawn characters.

Ryan, Frank. *Jumping for Joy*; illus. by Elizabeth T. Hall. Scribner, 1980. 79-26696. ISBN 0-684-16337-3. 59p. \$7.95.

Ad 6-9 For many years a varsity athletics coach, Ryan writes authoritatively about the four kinds of jumps: pole vault, high jump, long jump, and triple jump. He gives, in each case, some facts about how the event started and what techniques were used in the past, but emphasizes the rules, equipment if any, and the techniques used today. The book concludes with a brief section on workouts. The writing style is dry, the illustrations technically proficient but minimally informative. Although Ryan comments on women's participation in track and field events in his prefatory note, all illustrations are of male jumpers, and textual references are always to landings that are "safer for him," or "his center of gravity," or "he practices," etc.

Sallis, Susan. *Only Love*. Harper, 1980. 79-2686. Trade ed. ISBN 0-06-025174-3; Library ed. ISBN 0-06-025175-1. 256p. Trade ed. \$8.95; Library ed. \$8.79.

Ad 7-10 Frances begins her story by describing her arrival at Thornton Hall, and readers quickly learn that it's a convalescent home; only sixteen-year-old Frances is never going to recover, and she knows it. She has no feeling and no control below her waist, a congenital condition. Lively, mischievous, she has no thought of love when she first begins to taunt another patient, mutely unhappy and bitter about losing a leg in an accident—but she does fall in love, and so does he. He writes a postscript that ends the story after Fran's death. This is a mature and sophisticated novel; much of it has to do with the adult patients and staff at Thornton, or with the unhappy marital situation of a pair of visitors. Because of this, it may be limited in appeal to some adolescent readers; because of the crowding of characters and subplots, it is weakened as a literary entity. Despite these limitations, Sallis succeeds in creating the atmosphere of an English convalescent home and is even more acute in the perceptive depiction of its characters and their relationships.

Selsam, Millicent Ellis. *Eat the Fruit, Plant the Seed*; by Millicent E. Selsam and Jerome Wexler; illus. with photographs by Jerome Wexler. Morrow, 1980. 80-13720. Trade ed. ISBN 0-688-22236-6; Library ed. ISBN 0-688-32236-0. 48p. Trade ed. \$7.95; Library ed. \$7.63.

R 3-5 Wexler's clear, precise photographs are both handsome and informative in a book with Selsam's usual succinct and accurate writing. The instructions for preparing the seed, planting it, choosing the best location, and thinning or pruning are comprehensive but not wordy, and the integration of text and pictures gives the neophyte gardener all the facts needed.

Shura, Mary Francis. *Chester*; illus. by Susan Swan. Dodd, 1980. 79-6633. ISBN 0-369-07800-1. 92p. \$6.95.

R 3-5 Jamie, who tells the story, is one of the five children on the block who find that Chester, the new boy, is a threat. Chester's amicable enough, but he unwittingly infringes on each of the other children's unique prerogative. He has more freckles than Jamie, he has more siblings than Amy, he runs faster than George, he has more pets than Zach, and he even outstrips Edie's claim to fame, a bald baby sister, by having twin baby brothers who are bald. Jealousy gives way to acceptance tinged with pride when Chester wreaks vengeance on the group's nemesis, an older boy who is a sadistic bully, and the five friends are soon boasting to others about the

very things they'd resented earlier. A passionate pride in—for example—having a bald baby sister isn't quite convincing, but Shura carries it off with a light touch; the humor, especially in the dialogue, is the strength of the story.

Siegel, Beatrice. *An Eye on the World; Margaret Bourke-White, Photographer*. Warne, 1980. 79-2432. ISBN 0-7232-6173-3. 123p. illus. with photographs. \$8.95.

R
7-10 Although this has an occasional note of adulatory hyperbole, it is on the whole an objective and balanced biography of the famous photographer, it should appeal to photography buffs because of the nature of Bourke-White's work, and it should appeal to feminists because of the position she achieved in a field that has long been dominated by men. The writing style is rather dry, but the drama of Bourke-White's career compensates for this; the material is carefully researched, with sources cited in an appended bibliography, and an index giving access to the text. There are, of course, fine examples of Bourke-White's pictures (as well as pictures of her) to add interest to the book.

Srivastava, Jane Jonas. *Spaces, Shapes, and Sizes*; illus. by Loretta Lustig. T. Y. Crowell, 1980. 78-22516. Trade ed. ISBN 0-690-03961-1; Library ed. ISBN 0-690-03962-X. 46p. Trade ed. \$7.95; Library ed. \$7.89.

Ad
K-2 Although on some pages the large animal characters who are experimenting with volume almost overwhelm the objects, most of the pictures extend the text in giving information. The title of the book does not make clear that the subject is volume; the text, however, does make clear—partly through statements and partly through suggested home demonstrations—that volume stays constant even when shape changes, that such factors as shape and size can be misleading in estimating volume. In one case, a demonstration calls for using different color crayons in measuring water displacements by objects of varying volumes, and concludes, "The black mark is lowest on the jar," which may confuse the pre-reader, since the illustrations are black and white, with all the marks on the jar being black; independent readers will be able to see that the crayons are marked "red" or "brown."

Steinmetz, Leon. *Pip Stories*; written and illus. by Leon Steinmetz. Little, 1980. 78-15061. ISBN 0-316-78738-8. 48p. \$8.95.

Ad
K-2 Pip is a porcupine, and in four very short stories he demonstrates that he is a very silly porcupine. He tries to fly like a bird; he sails around a pond to discover new lands and concludes, when he gets back to his starting place, that next time he can do it by going in the other direction; he tries to track down the sun so that he can have a place to gain warmth; and he tries to reach the moon and runs into a tree. The stories are illustrated by uncluttered ink and wash drawings that have little finesse but plenty of vitality, and they're adequately told. Probably they will appeal to children primarily because Pip is so illogical that he has the endearing quality of making his readers feel they have superior wisdom.

Stevenson, James. *That Terrible Halloween Night*; written and illus. by James Stevenson. Greenwillow, 1980. 79-27775. Trade ed. ISBN 0-688-80281-8; Library ed. ISBN 0-688-84281-X. 30p. Trade ed. \$7.95; Library ed. \$7.63.

R
K-3 Mary Ann and Louie are disappointed when their grandfather is unruffled by attempts to frighten him on Hallowe'en; he explains that he is seldom scared, not since one particular Hallowe'en night. Naturally, the children beg for the story; naturally Grandpa obliges. He tells them a long, rambling tale of a weird house and even more weird creatures and warnings and wailings, and then—he opened a for-

bidden door, and then—"Wh-What happened?" the children ask. "It's too scary to tell you," Grandpa says blandly, "but when I came out of that house, I was an old man." And he goes sedately back to reading his paper, leaving some agreeable shudders in his wake. It's fresh, it's amusing, and it's illustrated by appropriately eerie (but not really frightening) pictures; the story's told with brio, and listeners can enjoy the fact that Grandpa is telling a whopper, as well as enjoying the whopper itself.

Stewart, Mary. *A Walk in Wolf Wood*; illus. by Emanuel Schoengut. Morrow, 1980. 80-13010. ISBN 0-688-03679-1. 160p. \$8.95.

R
5-6 Wandering away from their parents while on a picnic in the Black Forest, John and Margaret are transported into the fourteenth century and take on a mission. They meet and pity the sad, quiet Mardian who tells them that a wicked enchanter has taken his name and his appearance in order to outwit the ruler of the land and gain power. The real Mardian is condemned, unless the children help him, to live his days in hiding and his nights as a huge ferocious wolf. John and Margaret find their way into the castle and face their dangerous task, which is—needless to say—successful. Stewart concocts and tells her tale with skill and suspense, building toward a dramatic finish and incidentally giving a picture of a feudal household.

Stone, Josephine Rector. *Green Is for Galanx*. Atheneum, 1980. 79-23290. ISBN 0-689-30737-3. 170p. \$8.95.

Ad
7-9 A science fantasy is set on a lost world wandering through space; Ilona, guardian of a group of children with psychic powers, is persuaded by Falcon to leave for another planet because their world is about to be taken over by androids. Ilona, especially, is sought by X-Blue-One, a killer android. Although some of the small band do not escape, Ilona and Falcon, with a few of the children, reach the other planet, and are pursued by X-Blue-One; in a final struggle, just as the android's hands are about Ilona's throat, the rim of the precipice crumbles and he falls into a flaming abyss. This has some of the standard appurtenances of science fiction: the controlled society, the advanced technology, the creature (called a Galanx here) that can change shape, the prevalence of psychic phenomena; it has plenty of action and the writing style is adequate, but the plot is not convincing within its own fanciful parameters, and the story line moves at an erratic pace.

Tate, Eleanora E. *Just an Overnight Guest*. Dial, 1980. 80-12970. Trade ed. ISBN 0-8037-4225-8; Library ed. ISBN 0-8037-4223-1. 192p. Trade ed. \$8.95; Library ed. \$8.44.

R
4-5 The story is told by nine-year-old Margie, who is even more appalled than her older sister when Momma brings a hostile, obstreperous four-year-old to their home. Margie can't stand little Ethel, resents sharing her bed, resents even more sharing her mother's attention, and is sure that when Daddy (driver for a long-distance moving company) gets home, Ethel will be ousted. What she learns is that Ethel is the child of her uncle and a white woman; the latter has decamped. Margie knows that Ethel had no toys, was often locked into her mother's trailer alone for the night, and was physically abused; although she's disappointed when Daddy comes home and seems to share Momma's feeling of responsibility for Ethel, she's learned enough about duty and kindness from her parents to accept the overnight guest who's come to stay. A promising first novel, this gives an effective picture of a loving black family, and it's convincingly and consistently told from Margie's point of view.

Weiss, Joan Talmage. *Home for a Stranger*. Harcourt, 1980. 79-3766. ISBN 0-15-235224-4. 109p. \$7.95.

M
4-6 Juana does not know how old she is or who her parents were; all she knows is that she is ugly because of her scarred mouth, that she is always hungry, and that her life in the orphanage is a meager one. A doctor from across the border, a Californian, takes her with him when he goes back home from Mexico, so that Juana can have surgery. (This is part of a doctor's charitable group.) Juana finds it hard to adjust to Señor Don's home and family—and they find it hard to adjust to her stealing food, eating in bed, having lice, etc. She is then moved to another home, this time with an American/Ecuadorian family where she is more at home. As Juana loses her fears, she begins to remember; the doctor follows her clues and learns that her real name is Jo Anne Bolander, that her father had been killed in the accident that maimed her and her Mexican mother. In the end, she and her mother are reunited, awkwardly but hopefully adjusting to each other. The story is told by Juana/Jo Anne, and it has a certain poignancy in depicting a frightened child adjusting to a new life and another culture, but it is heavily laden with a patronizing attitude toward Mexican culture, not always explicit but implied. Everything Juana sees is dirt and squalor, while in California everything is neat and clean. Tied to this is the fact that nobody in Mexico cared enough to try and help the child either with her physical handicap or with discovering her identity—it took a white American to effect a change.

Westall, Robert. *Fathom Five*. Greenwillow, 1980. 80-11223. Trade ed. ISBN 0-688-80286-9; Library ed. ISBN 0-688-84286-0. 256p. Trade ed. \$7.95; Library ed. \$7.63.

R
7-10 A sequel to *The Machine Gunners* is set in 1943; Chas is still being nagged by his Mam, Cem is still his best friend, and Audrey has become a newspaper reporter. A new character, Sheila, is enamored of Chas and becomes involved with the other two when Chas becomes convinced that a spy is sending radio signals to a German submarine. The plot is highly dramatic, including some dogged detective work on the part of Chas, several episodes in which he is in great danger, and Sheila's capture, while disguised, by a man who delivers her to a brothel keeper. The romance between Sheila and Chas has a poignant ending, the spy chase a realistic one (for security reasons, Chas gets no acknowledgement and no kudos), and the two are deftly knit. The dialogue is flavored with humor and local idiom; the writing has a fine narrative flow.

York, Carol Beach. *Remember Me When I Am Dead*. Elsevier/Nelson, 1980. 80-13461. ISBN 0-525-66694-X. 94p. \$6.95.

R
5-7 The situation: Sara is aware that her father and her new stepmother are worried about her younger sister Jenny, who had refused to believe her mother's accidental death. Now Margaret, the stepmother, finds a note to Jenny that ends "Remember me when I am dead," and it's signed "Momma." Then she finds an envelope addressed to Momma in the outgoing mail, in Jenny's childish scrawl. Christmas preparations and celebration are going on throughout the book, and the reader is tempted to expect a neat little package of all-problems-solved-under-the-tree. Not at all. Logically developed, the story reveals Sara's deep jealousy of her petted little sister and the fact that she had written the poem and the letter (which nobody ever discovers) in hopes that Jenny would be sent away. There's a wry last twist to the story, written with insight and imbued with suspense.

Zim, Herbert Spencer. *The New Moon*; illus. with photographs. Morrow, 1980. 79-21896. Trade ed. ISBN 0-688-22219-6; Library ed. ISBN 0-688-32219-0. 64p. Trade ed. \$6.50; Library ed. \$6.24.

R Photographs and diagrams are carefully placed in relation to textual reference in
3-5 a simply written, authoritative introduction to the knowledge gained from manned
and unmanned explorations of the moon. Zim describes the atmosphere, the craters
and basins, and the composition of the moon; he discusses the moon's formation
and compares its minerals to those of the earth. A lucid book, with large print and
an index that is starred to denote illustrations.

Zindel, Paul. *The Pigman's Legacy*. Harper, 1980. 79-2684. Trade ed. ISBN 0-06-026853-0;
Library ed. ISBN 0-06-026854-9. 192p. Trade ed. \$8.95; Library ed. \$8.79.

R Again, as in *The Pigman*, the story is told in alternate chapters by John and
7-9 Lorraine, and again it works nicely, especially since the friendship turns into romance
and the new emotions the two feel are confided to the reader. Still feeling guilty
about their late friend Mr. Pignati, John and Lorraine determinedly befriend an old
man they find camping out in Pignati's vacant house. They bring an elderly woman
they like to help them care for old Colonel Glenville, and the four of them go on a
gambling spree in Atlantic City, a junket on which the two older people fall in love.
Later, when the Colonel is in the hospital and dying, he insists on marrying Dolly.
In the end, John and Lorraine have atoned in some measure for their part in Pignati's
death, and they realize that his legacy to them was love, a love they were able to
give the Colonel. This isn't quite as forceful as *The Pigman*, but it's a warm and
compassionate story that's written with skill and insight.

BIBLIOGRAPHIES

To order any of the items listed below, please write directly to the publisher of the item, not to the BULLETIN of the Center for Children's Books.

The Best in Children's Books: The University of Chicago Guide to Children's Literature, 1973-1978, by Zena Sutherland. University of Chicago Press, 1980. 547p. \$17.50. ISBN 0-226-78059-7.

Children's Choices for 1979, compiled by a joint committee of the International Reading Association and the Children's Book Council. Single copies available free from the C.B.C. Send stamped, self-addressed envelope (\$.20 postage) to C.B.C., 67 Irving Place, New York, NY 10003. Mark envelope: Att'n, Children's Choices.

Children's Mathematics Books: A Critical Bibliography, comp. by Margaret Matthias and Diane Thiessen. American Library Association, 1979. 61p. Paper. \$4.50. ISBN 0-8389-0285-5.

Fantasy for Children: An Annotated Checklist, by Ruth Lynn. Bowker, 1979. 288p. \$14.95. ISBN 0-8352-1232-7.

Something to Chew On: Canadian Fiction for Young Adults (1979). Saskatoon Public Library, 1980. Send \$1.00 to Bryan Foran, S.P.L., 311-23rd St. East, Saskatoon, Saskatchewan, Canada S7K 0J6.

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